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JUNIOR

## Arts

AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 34 Number 4

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Dear Reader

"Why don't you write an editorial about the need for more 'art helping teachers' in our elementary schools?"

While it is true that many school systems employ trained teachers of art to serve as consultants, supervisors or art helping teachers for elementary classrooms, a large majority of our classroom teachers are still expected to initiate and carry on their own art programs.

In many cases this is due to limited school budgets or a general apathy on the part of administrators to the value of creative experiences in art for children. On the other hand, many principals and superintendents would be glad to employ teachers of art if they were available. The unhappy truth is that there are not nearly enough art teachers available to fill positions which are open at this time. I do not have in mind young people who have degrees in fine arts who at graduation time suddenly decide they would like teaching positions. I refer to those graduates in art education who through specialized training are prepared to carry on art activities with children because they have studied the psychology of the growing child and are prepared to assist in this growth and development through certain types of art experiences. This approach to art is seldom recognized in the typical college or university fine arts curriculum. No wonder the young teacher who majored in painting and sculpture is at a loss when she confronts a room full of youngsters. No wonder children quickly become bored with activities which are unsuited to their abilities and interests.

Before we can complain too loudly about the lack of art helping teachers in our elementary schools there is a job we must do in bringing more young people into the art teaching profession. We need young people with talent, intelligence and personality. We need young people who like children, who are stimulated by them and who in turn can stimulate children into constructive action.

High schools that have departments of art are in an excellent position to encourage their best students to prepare themselves for teaching careers. But when we consider the fact that most school systems do not have high school art teachers, much less art teachers at the elementary level, the problem becomes a difficult one.

Teachers of vocational education and elementary and high school principals must become aware of the possibilities of art teaching as a career. And if you classroom teachers really want more art helping teachers, you can help get them by encouraging boys and girls to look into the possibilities of choosing art teaching as a vocation. Especially in small communities where opportunities are limited for young people to study art, your help and encouragement are needed.

If you know some boy or girl who is especially interested in art, no matter what his present grade level, why not talk with him about the possibility of turning this interest into a lifetime career? Your encouragement may be the turning point in guiding some young person into an area which rapidly is becoming recognized as a necessity in the education of our youth.

Sincerely,

F. Louis Hoover





JUNIOR ARTS

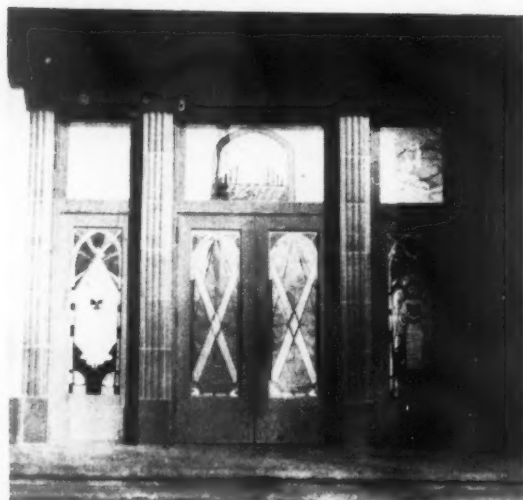
# Christmas Section ▶

The stimulating holiday art ideas on the following 14 pages are just the beginning. Give your students a chance to adapt them and add their own ideas.

# CHRISTMAS ENTRANCE

"The public" loved our  
stained glass windows — but we learned  
what not to do next time.

Lights at night made this a  
festive, inviting Christmas entrance . . .



. . . but we felt the whole picture  
lacked balance. Emphasis lay in the wrong places.

**By KATHERINE B. PEAVY**

Salinas Public Schools  
Salinas, Calif.

The eighth grade tackled the job of turning the front entrance of our building into stained glass windows for the Christmas season although they knew it meant a lot of work, most of which would have to be on their own time. There are seven glass panels, so committees were appointed. Chairmen were those pupils whose artistic taste and skill were sufficiently developed to plan designs and sketch them into the allotted space. Committee members helped fill in details and do the necessary painting.

Christmas motifs from greeting cards, modern paintings and the Old Masters were studied as source material. The traditional crib scene seemed right for the panel above the door, with an adoring angel for each of the side panels. Carol Ann, being the most skillful in drawing faces, headed the crib scene committee. Lonnie and his committee took the upper

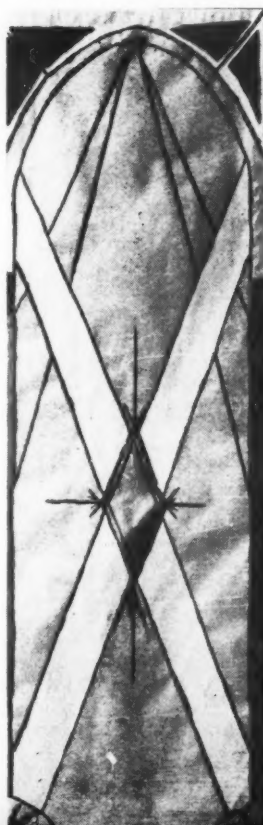
side pieces, Lidia the singing angels for the lower side sections, and Jacob settled on a conventional motif for the doors themselves after rejecting many preliminary sketches.

The original plan was to draw the outlines directly on the glass, using a piece of soap as a stylus, and paint in the details with powdered poster paint.

"All that work just to be washed off?" Lidia objected. "What a waste!"

So the class talked it over and decided to try butcher paper. Pictures were to be painted with tempera and the finished panels treated with a one-to-one mixture of boiled linseed oil and turpentine. Sketches were made, enlarged and transferred to paper cut the size of the glass panels, and groups of happy youngsters worked away on the floor whenever they had a spare moment. They even did their own sweeping for fear the janitor would disturb their handiwork.

To duplicate a picture the first sketch was taped to a window panel and the outlines were lightly traced in pencil on a second piece of paper. A color scheme for the entire picture was selected and a chart made so that when we ran out of paint we would have something to match to. By a stroke of luck, we found a small jar of gold paint (continued on page 50)



Strongest panels were Lidia's singing angels — in gold-accented pink against dark background.

Detail of door panel shows repetition of Lonnie's kneeling angels.



## "Adoration"

## ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

Painting on glass — or, to be exact, painting on the back of glass — is a branch of religious art which was practiced in the former Austro-Hungarian monarchy, especially in the section surrounding Salzburg. This art, which was handed down from father to son in many peasant families, probably originated in the seventeenth century when self-taught artists copied the baroque glass paintings done by professional artists who were flourishing at that time. The peasant artists wished to create devotional pictures which could be hung in their own churches and homes.

Glass paintings have a characteristic style which has not changed much through the centuries. It is a style somewhat similar to the Pennsylvania Dutch in this country or the icons of Russia. But this similarity is only on the surface, as each style has its own characteristics and contains a different religious feeling.

The earliest Austrian glass paintings date back to about 1700. The entire Bible was their subject matter though the New Testament was more frequently depicted. While the earliest examples — up to about 1850 — expressed great strength through very limited means, more modern glass paintings are less individualized and often lack the deep religious feeling found in the early work.

By studying our reproduction of an early "Adoration" you can see how the artist first painted the outlines and details with direct, free strokes using a round, pointed brush. When this was dry, flat areas of color were painted over the different objects. In other words, a painting on glass is literally painted in reverse.

This technique has many possibilities for experimentation in the upper elementary grades, junior and senior high schools. *Junior Arts & Activities* will be interested in hearing about any original experiments in painting on glass carried on in your classroom.

"Adoration"  
is reproduced  
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Otto Kallir  
Galerie St. Etienne  
New York City





1



2



3



# "...the lasting glory

... of our life depends  
Upon a Little Child, a stable, and a star."

Gilbert Emery (1875-1945)

By **MARY R. PARKER**

Illinois State Normal University  
Normal, Illinois

The Nativity scene is traditionally the focal point of Christmas art work and there is probably no really new way of recreating it. But for Trinity High School's creche we found a new approach.

We decided to try to represent the meaning rather than just the appearance of the grouping of Mary and Joseph, the Wise Men and animals around the crib of Jesus.

We dismissed clay as a medium because the slow building-up of figures inhibits somewhat

the creation of free, interesting gestures. We wanted a more fluid technique.

Don Berwanger, a student teacher, experimented with wire, cloth, plaster and paint. Then, assisted by another student teacher, Shirley Andrews, he demonstrated the process which in the end accomplished what we wanted to do:

1. With fingers and pliers, wire is formed into three-dimensional constructions representing the figures and other forms. It is at this point that the attitudes and gestures are established.
2. The wire form is fastened to a flat wooden support.
3. Suitable scrap materials for the exterior of the figures are cut to fit the wire forms.
4. Plaster of Paris is mixed to the consistency of thick cream. The pieces of cloth are dipped in the plaster, then draped in natural folds on the wire construction.
5. When the plaster dries, the figures are ready to paint.

*(continued on next page)*



Trinity High School students wanted their creche to express the spirit of Christmas by means of the figures' attitudes and gestures. (1) These were established when each basic wire construction was formed and fastened to a flat wooden support. (2) Material suitable for exterior of animal or figure was selected and (3) cut to fit the wire forms. (4) Cloth pieces dipped in plaster fall in natural folds when draped on the wire skeleton.



5

(5) When the plaster is dry the figures are ready to paint. (6) Final step is addition of details like angel's spun glass hair. Note that figures have no faces. (7) Unconventional treatment of the crib scene was well received by Trinity High administration and student body.



6

6. Decorative details — scraps of velvet, wire, spun glass, yarn and fringe — are the last addition before the final assembly of the scene.

The students divided up into committees according to their abilities and interests, choosing to build the stable, make the Wise Men, camels, angels, or Virgin and Child. They worked not only in class but every spare minute they had, intrigued and held by the unique process. In contrast to building up the figures in clay, ours was a quick and exciting method. The students took additional impetus from the idea of capturing by their own artistic effort the meaning of the Nativity and translating it into a three-dimensional scene.

Their results were expressive and emotional. The forms and gestures of the figures implied the spirit of Christmas, reverence and adoration. Details were left out: the figures had no faces.

While our creche was a departure from the sentimental grouping that appeared in the school's front entrance each Christmas, our emotionally expressive tableau pleased students and administration alike. At the same time it subtly introduced a new appreciation of contemporary sculpture, an awareness that unconventional art may be only unfamiliar. •





## A PACKAGE OF Christmas Art Ideas

By ANNA DUNSER

Art Director, Richmond Heights School  
Maplewood, Missouri

Perhaps the most important thing to remember is that you don't have to know a lot of technical tricks to be able to have a variety of art activities in your classroom during the Christmas season.

Pictures which tell the Christmas story will probably be a favorite. One fourth grade teacher asked the children in her room to tell the story of the first Christmas. Several children volunteered, each adding bits of details which refreshed everyone's memory. Then each chose one part of the story to illustrate in wax crayon on 12 x 18 sheets of manila paper. The teacher wisely let them draw and color in their own individual ways, then showed much interest in each interpretation. When the drawings were finished and displayed on the bulletin board for discussion Jim suggested that they arrange their pic-

- (1) Gift to please any parent is child's drawing mounted in folder. (2) A child can make his own greeting cards of stiff white paper and colorful Scotch tape. (3, 4 and 5) Pictures illustrating stories of Santa Claus line walls of elementary classrooms.





(6) Entire class takes part in making Christmas mural for classroom. Figures and animals may be painted on individual sheets of paper, then cut out and pasted on construction paper background. (7) Stylized angel, (8) "Christmas Night" and (9) crib scene are examples of elementary students' Christmas drawings in wax crayon on 12x18 manila paper.

6

tures in the proper order to tell the story. Later the pictures were assembled into several "Christmas Story Books".

In another school the same subject was used in making a large mural. Blue construction paper covering the bulletin board was sprayed with diluted white tempera. Figures and animals were painted on individual sheets of paper, cut out and pasted on the background. The mural was an excellent opportunity for the children to work as a group in planning the total arrangement.

A group of second graders made a Nativity scene of clay. In another classroom the scene was done with clothespin figures on a sand table. And how nicely the whole story can be done with hand puppets!

Children in the lower grades are always interested in stories about Santa Claus. One third grade teacher gave this subject a "twist" by suggesting an imaginary theme



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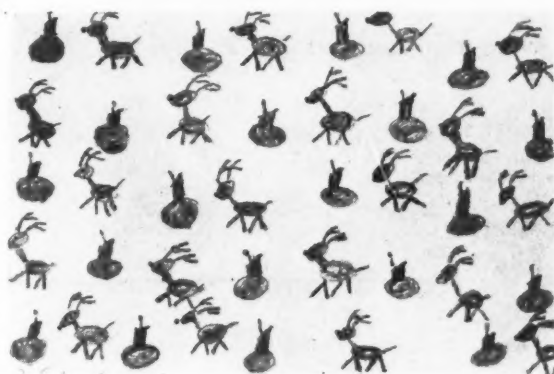
for original stories. She chose "The Lost Reindeer". The results were so exciting that other teachers used the idea and all through the district there were many interpretations, some fanciful, some humorous, and some even tragic. Of course, there are endless possibilities in the Santa Claus idea. But choose a new "angle" that will encourage your children to think for themselves rather than rely upon remembered pictures of the past. Why not try "When Santa Ran Out of Toys" or "When Santa's Sleigh Broke Down?" Perhaps your children will want to write an imaginary story first and then illustrate it with an original drawing or painting.

The project of making Christmas wrapping paper is one that even small children can carry out. Each child makes a small unit of design such as a Christmas tree, a star, a stocking or Santa's face. It should be made within a two-inch square or smaller. It is colored in crayon on stiff paper which is then placed under the corner of a sheet of white tissue paper. It is traced, then moved over and traced again and again until the row is finished. Then a new row is started and one row after another is completed until the sheet is covered with this all-over design.

The above procedure can be kept simple in several ways. If the unit is repeated on a strip of paper and used in place of the single unit it does not require so much moving. If the design is traced in outline only,

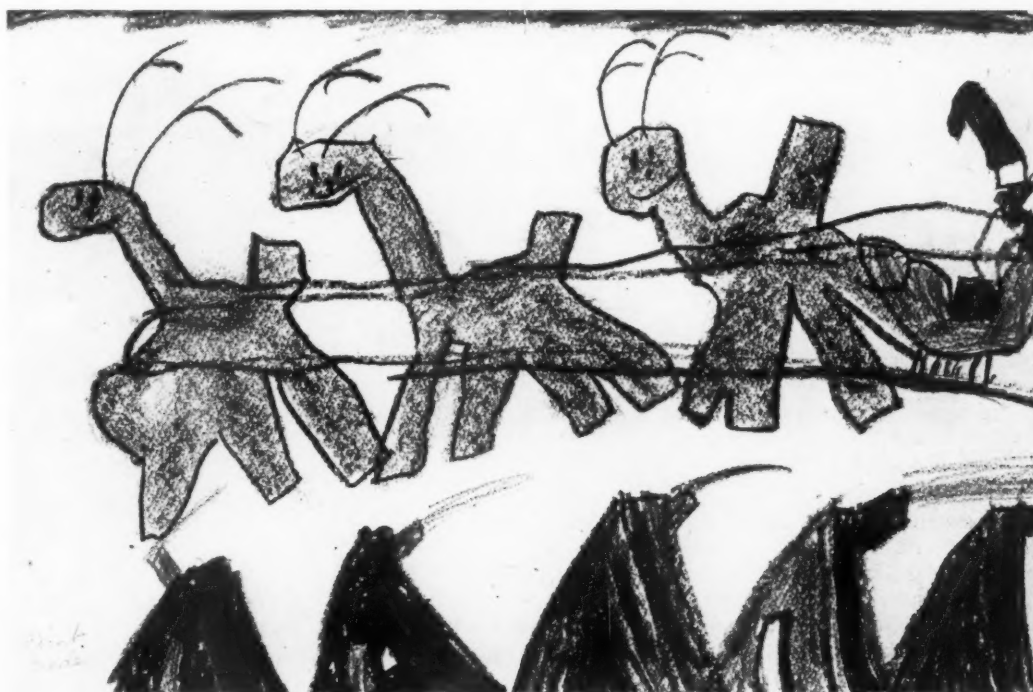
the work goes very fast. A quarter of a sheet of tissue paper can be used in place of the whole sheet, or if one knows how the wrapping paper is to be used the piece may be even smaller.

Two units may be alternated (*continued on page 48*)



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(10) A new angle on Christmas stories will help children think for themselves. Original stories bring about such illustrations as these smiling reindeer. (1) Even the youngest children can make personalized gift wrapping easily and quickly. First they design it, then complete the sheet by repetition of their original motif.



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# "Peace on Earth..."

Theme for Christmas decorations grew out of high school students' growing consciousness of the world around them.

By MILDRED GELLERMAN

Curriculum Assistant, Seattle Public Schools  
Seattle, Washington

Doves of Peace  
perched on classroom doors.



What shall we do about Christmas decorations this year? This is the usual question from the senior class decoration committee chairman about the middle of every November.

At West Seattle High School in Washington the senior class decorates the whole school, an individual decoration for each classroom door, something in the lunchroom, the showcase in the hall, and the stage in the study hall. Usually the people on the committee are the popular ones in the senior class — not necessarily the most talented. They are the "big wheels" says one of the "little wheels." They have lots of enthusiasm, but not all the art know-how they might have.

"What do you want to do?" the teacher asks. "Have you ever worked with paper sculpture? What do you want most for Christmas this year?"

This was really asked as a joke but out of the question came the theme of our decorations.

"I want Peace!" spoke up one girl who had a boyfriend in Korea.

"Why don't we bring Peace to West Seattle, then, in the form of paper sculpture? We could hang a sock on everybody's door and put a Dove of Peace in it." So our theme grew.

In the lunchroom we put Santa, over life-size, throwing Doves of Peace from his pack. These managed to fly all the way to the end of the lunchroom with the aid of black thread which suspended them from the ceiling. Angels proclaiming Peace on Earth filled the showcase and choir boys singing Christmas carols in front of a stained glass window filled the stage in the Study Hall.

How was all this accomplished in four short weeks? Well, some of the students sat down *immediately* to draw huge socks. Anyone knows what a sock looks like so they soon had several good patterns. I showed the students how to slash, score and bend the paper to give the sock third dimension.

We stapled it on a "tree form" shape of brightly colored paper to make it a unit of design, added polka dots and stripes or argyle diamond shapes with tempera paint to give the socks texture and also make them all different.

A white paper dove in third dimension, holding the message "Peace" in his bill stuck out of the top of each sock. This third dimension was gained by cutting out a profile view of the dove, which was pasted flat to the background, but the wings were separate and fastened at the part where the wings join the body by a staple, then the rounded part of the wing was pushed out and away from the body, leaving space between the body and wing. The feathers were slashed toward the

(continued on page 50)



Paper choir boys inspired good behavior in study hall.





Santa, bigger than life, had a packful of Doves of Peace which he started on their way across the lunchroom.



Suspended from the ceiling on black thread, they flew all the way to the end of the room.

"Christmas Celebration"

JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD

Christmas is the nicest time of the year. There is the good smell of the Christmas tree and everywhere are shining decorations. Children stand in front of toy shop windows and shoppers hurry about with their arms full of packages. Church bells ring and the chimes play "Silent Night" which helps to give us a Christmasy feeling.



We have a big beautiful Christmas tree in our town every year. The tree is for everyone to enjoy. Every night people gather around the tree to sing carols and to celebrate the birthday of our Lord.

These are the things my picture is about.

*Gus Nicholson*

Gus Nicholson, Age 10  
Grade Six  
Charles E. Nash School  
Fort Worth, Texas





Puppetry dramatizes the stories, keeps children interested and thus helps them learn to read.

## WHAT GOOD IS A GRADE?

What can be done with a letter or a number symbol grade? Does either one tell Johnny's parents what they want to know?

By **ARNE RANDALL**

Chairman, Department of Applied Arts  
Texas Technological Institute  
Lubbock, Texas

A grade or mark assigned to something which Johnny has done is a teacher's attempt to place a value on his product. The purpose, presumably, is to help him and his parents judge his creative work and inspire him to greater efforts. In light of a refined and growing body of knowledge and deeper understanding of child development, it is doubtful that assigning a letter or number grade (which often represents only a point on the normal curve) accomplishes what it is intended to do. Creative desires of a child are normally in harmony with an inner dynamic, different for each child, and assigning a grade can be a handi-

cap to a child's optimum development. Let us consider some of the facts about child development in view of what we consider as principles of evaluation that are in keeping with the best we know in helping children and parents appraise the child's endeavors.

### Understanding Johnny

Efforts have been made by numerous individuals and groups to bridge the gap between what is known about the child and how we may apply this knowledge. Perhaps the most extensive research in compiling such information and making it available to the edu-



cator is represented by the program of the Commission on Teacher Education of The American Council on Education.

*When the Commission on Teacher Education was established in 1939 it was recognized that the previous 20 years had been very fruitful ones in the dozen or fifteen sciences that study human beings. Each one of these areas of specialized research had uncovered many important new truths. But so far as education was concerned these new truths lay buried in the special journals of these sciences, concealed in the technical jargon of each science. Not only were many important ideas unknown to run-of-the mill teachers, they had not even been communicated to most of the professors charged with educating teachers in our great centers of learning. This new knowledge of human growth, learning and functioning certainly would have important implications for the educative process. But first the knowledge had to be communicated to educators. It had to be worked into their organized conceptions of how children and youth develop and only then could educators envisage and test in practice its implications for school organization and for classroom procedures.\**

\* "Meeting the Needs of Children" by Daniel A. Prescott, Director, Institute for Child Study, University of Maryland. Printed in *Improving Public Education Through School Board Action*. University of Pittsburgh Press, 1951.

Areas of knowledge usually considered essential to an understanding of children are: (1) emotions, (2) affection, (3) physical process, (4) socialization, (5) personality, and (6) peer culture. There are also other ways of defining these human processes.

(1) Emotions pre-determine Johnny's happiness with himself as well as in the classroom and his home community. His feelings and emotions accompany him everywhere he goes and whatever he does. The nature of an emotion that develops out of an experience influences the shaping of his behavior. Art experiences can provide for an outward expression of these emotions and frequently an activity will release feelings which may not always result in a finished product but may have helped Johnny feel relieved. It is better for him to pound a piece of clay than to fight with a friend.

(2) The way Johnny reacts to others and how affectionate they are to him may help unfold creative powers that could remain undiscovered in a youngster. Psychiatry and psycho-analysis have demonstrated that family relations, for example, are known to be the fundamental basis for a sense of security or insecurity. The interest and understanding that the parents sometimes reflect to a child's art interests will have direct bearing on the efforts he expends in any area of activity.

(3) In an eighth grade there may be as much as four years difference in the children's physical maturity. The fact that boys are not as mature as girls of their own age has a bearing on their manual dexterity. Such lack of dexterity limits their handling of equipment and performing tasks with their hands so that they cannot compete with most girls of their own age. The things that Johnny makes should be challenging, but not too difficult for him to do, nor should they be beneath his ability.

(4) Cultural anthropologists and sociologists have demonstrated that the cultural pattern of the neighborhood in which a child grows sets the climate for many of his attitudes, interests and habits which are reflected in his creative activities. If Johnny lives in a neighborhood in which there is a great deal of civic pride and esthetic interest, he will be more apt to apply his art knowledge; yet the converse may be true.

(5) We learn from psychology and psychiatry that some of Johnny's personality emerges from attitudes ready-made from individuals or from groups with whom he associates. However, we also know that it is possible gradually to modify these on the basis of accumulated experiences or by developing new objectives and identifications which can be acquired easily by Johnny. With the proper motivation Johnny may continue to be a fine boy or without direction he may become a delinquent. Finding security in one of the arts will help Johnny develop the type of personality that will give him the confidence he needs.

This is the way it looks to him. The way he tackles the problem of painting the train is vital information for parents.



(6) From social psychology, sociology and the new science of sociometry we learn that Johnny is profoundly influenced by children of his own age. Every school child is faced with the task of winning his own place and acquiring the feeling of belonging with a peer age group. Group activities such as painting a mural or working in a puppet play may give Johnny the security he needs with his peer age group.

Various stages of development in these areas may occur in one child at the same time. Johnny may be of average intelligence, but quite immature socially. Emotionally he may be normal, yet his desire for affection may be quite juvenile. Thus a child may reflect these various characteristics in different ways at different times. Johnny may be content to draw horses continuously, perhaps because he finds for a time satisfaction in doing something repetitive. He may cling to the one thing he knows that he can do well. In some instances it may be advisable to allow Johnny to continue his individualized activity until his security is established. For a time other children may prefer to work only in a group. Confidence may be built by working with friends. Working on a mural may provide satisfaction to a number of children.

### Characteristics of evaluation versus symbol grading of art

Administrators, teachers and parents are attempting to cooperate and revise the old method of reporting pupil progress by letter or number symbols by securing information through a comprehensive evaluation program. These reports must reveal pertinent information regarding the pupil's progress in academic skills as well as growth in personal characteristics.

Most report cards are inadequate in that they fail to provide a descriptive analysis of the child's progress. They cannot completely describe the strengths and weaknesses of a child's abilities and accomplishments. In the past when grades such as 80, 90, 100 or letters A, B, C, or D were used, they were based on the finished product alone and in light of a single standard rather than on factors such as pupil's interest in the subject, progress made in the subject, enjoyment derived from the doing, cooperation, and handling of the problem.

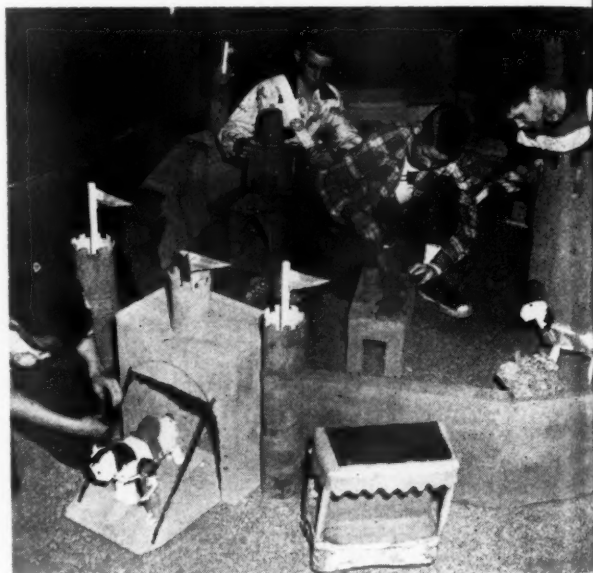
The characteristics of evaluation as listed in the "Evaluating Pupil Progress," Bulletin of the California State Department of Education, are:

1. *Evaluation includes all the means of collecting evidence on student behavior.*
2. *Evaluation is more concerned with the growth which the student has made than with his status in the group or the status of the group, the school, or the program in relation to some national norm.*
3. *Evaluation is continuous; it is an integral part of all teaching and learning.*
4. *Evaluation is descriptive as well as quantitative.*
5. *Evaluation is concerned with the total personality of the student and with gathering evidence on all aspects of personality development.*

6. *Evaluation is a cooperative process involving students, teachers and parents in*
  - a. *establishing goals*
  - b. *determining present status with respect to these goals*
  - c. *planning activities required to secure the desired growth*
  - d. *securing evidence of progress.\**

The cumulative record of a student can become one of the important means of detecting deviations from the normal. Extreme precaution should be taken at all times to prevent a child from being labeled as a specific type. Means of checking the permanent records should be found so that ways of detecting deviations from the child's own normal pattern of operation can be used rather than comparing the child with the class average.

By setting up and utilizing an evaluation program a much more complete picture of the child's school achievement may be obtained in relation to the amount of growth and development he has exhibited over an extended period of time.



Johnny is profoundly influenced by children of his own age. Does he work well with the group?

The educational program should be flexible and adaptable to the specific needs of all children of all ages, grades and capacities. Knowledge of the child's abilities, needs, interests, limitations along with the results of an evaluation program should provide a part of a plan to meet the needs of the child. The

\* "Evaluating Pupil Progress," Bulletin of the California State Department of Education, Vol. XXI, No. 6, April, 1952, p. 4.





Parent-teacher discussions are the best means of evaluating children's progress in all phases of development. How else could you report on his part in the rhythm band?

child must be protected from being expected to do more or less than he is capable of doing.

Since there apparently is no one way of evaluating a pupil's creative progress, the following points might serve as a check in helping to determine everything Johnny's parents may want to know about his creative abilities. In evaluating the art work of Johnny, the teacher may ask herself some of these questions:

1. Does the child show enthusiasm for various art activities?
2. Does he express his opinions freely?
3. Are the basic skills improved in each activity?
4. Is the child relaxed in his art activities?
5. Is he deriving satisfaction from creating the product?
6. Does he set a standard for himself and show continuous growth in art as he does in the skill and content subjects?
7. Can he criticize or evaluate his own art work?
8. Does he appreciate and understand the art work of other children?
9. Is he imaginative in his creative work?
10. Is he neat with his art work and materials?
11. Does he handle materials with care?
12. Is he resourceful in leisure time activities?
13. Does he have the ability to interpret everyday experiences in art work?
14. Does he have the ability to cooperate in group activities?
15. Is he sensitive to his environment and the need for beauty?
16. Through the art experience is the general level of the group participation improved?

17. Does the child continue to add to his fund of information and knowledge of great artists and designers of our day as well as the past?
18. Is he developing a sense of relationship of the arts by participating in each with equal enjoyment?
19. Did the art experience develop out of his own interests or was motivation necessary?

### Johnny's Teacher

What about the teacher? We have progressed in our understanding of the child and how we can be of the greatest possible service to him. In so doing we frequently overlook the teacher and his personal conflicts and how he might deal with his own emotional, social, physical and teaching problems. We must recognize the fact that the teacher's attitude is an essential factor for happy teaching and learning situations. Broad experiences in the arts during a student teacher's training days, to be followed by regular and continuous in-service training by the school, are an important adjunct to developing security for good creative teaching, understanding and evaluating students and their creative work.

The educational philosophy of every teacher should be positive rather than negative. It should be the aim of each teacher to help build the best possible life for his children by utilizing the various school services and securing wise counsel of other teachers and parents. Since social maladjustments generally represent frustration of basic desires and urges, the teachers should strive to make available a program wherein each child may achieve a reasonable measure

of success, win some recognition and know the satisfaction of being accepted.

### Self-Evaluation

1. Do I provide for individual differences and each child's interests and abilities?
2. Do my pupils have a variety of materials and a choice in selecting them? Are the materials readily available?
3. Do I try to incorporate into the project as many of the arts and skill and content subjects which the child can use effectively?
4. Does the child feel free to express his opinion when he wants to?
5. Are my children relaxed?
6. Is my evaluation of the arts based on differing abilities and the emotional and psychological structure of the child?
7. Is the project within the experience and knowledge of the child?
8. Do I use all my community resources?
9. Do I use films and other visual aids on art subjects?
10. Do I take my class on excursions of art interest?
11. Are there a variety of experiences so that every child has an opportunity to enjoy at least one?
12. What are my children getting from the activity that will be worthwhile?

13. Have I established standards of good taste, ability to detect art quality and appreciation of beauty in surroundings?
14. Do I encourage my children to use art in everyday living?
15. Have I encouraged them to criticize and to make constructive suggestions?
16. Have I helped each child measure his own growth in terms of his own goals?
17. Do I encourage children to be creative and show individuality in their art work?
18. Are children stimulated and encouraged to expand their art experiences?
19. Are art activities and products displayed in the classroom with each child sharing the satisfaction of the finished product?
20. Is three-dimensional work encouraged as well as other types of art?
21. Do I attempt to improve children's art skills without imposing techniques?
22. Do I attempt to keep abreast with current educational practices in art education?

### Johnny's Parents

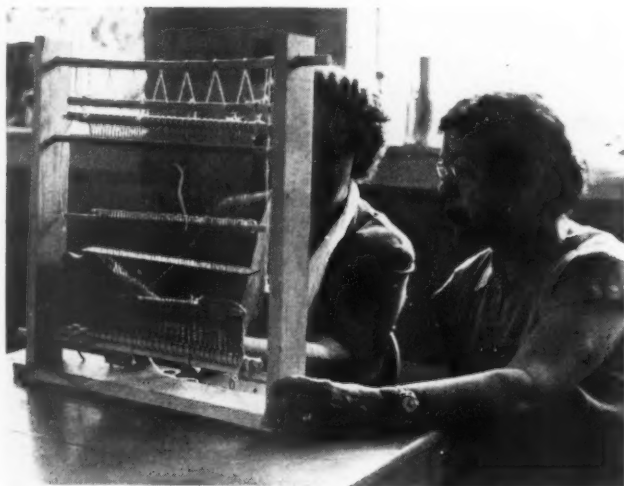
Parents, too, should be teachers of art in varying degrees. Meetings and discussion groups are important to inform parents of the tasks and projects being undertaken by the teachers and to advise the parents how they can assist and carry the school art activities into the home.

Since it is the parents who very largely determine and provide the environment in which a child may best flourish, it is essential that they have a part in sharing and guiding a child's experiences.

Educators seem to agree that the parent-teacher conference is a desirable method of reporting since it helps interpret to the parents the child's efforts and abilities through an extensive evaluating program. In order to carry through a successful art program teachers should attempt to have the parents cooperate wherever and whenever possible. Failure to achieve this cooperative effort often results in parental confusion and distrust of new reporting procedures.

Parents usually come to school two or three times a year to discuss with the teachers their children's progress. They discuss a student's present status which is not restricted to a narrow segment of a pupil's learning activities. They plan future educational steps in order that the home and school may work cooperatively toward the desired educational goals. Often these conferences begin when a child enters kindergarten or first grade and continue throughout the child's school years. Through this method parents and teachers share important responsibilities, learn from each other and contribute toward improved ways of reporting pupil progress.

The basic purpose of an evaluation program is the improvement of learning and it must be an honest approach participated in by the administrators, teachers and parents, each gathering, weighing and reporting pupil progress. It should reveal and clarify changes in the behavior pattern as well as interpret the progress of pupils as they continue through school. •



A teacher can help parents understand their children's art work by encouraging them to take part in the fun.

**Art educators** have had some new things to learn. Their own education was once largely borrowed from the traditional modes of training production artists. From the studios they had fallen heir to the fallacy that art activity is for a privileged few who are somehow "talented," presumably by birth. From the connoisseurs and the esthetes (who did not get their hands dirty with the materials of the artists) they once got the fallacy that the arts are a trimming and decoration on life, rather than a vital experience in themselves and a struggle with all experience. From the historians of art, they used to get the idea that all important art had happened somewhere else in the past and that it was enough for the generations of now and tomorrow to worship on those ancient shrines.

Gradually, art teachers are escaping from these fallacies. They are learning that the most important art for any people is that which they create for themselves out of their own lives, here and now. Thus, we come to some trends to be observed and understood in the thinking of art educators today.

Art experience is an essential tool of general education for all children at all levels of growth. This is a recognition of several realities. First is the special educative significance of the arts. Since the core of art activity is the organization of all experience into meaningful order, it comes close to the heart of the educational process, by which the human being develops an elaborate repertoire of discriminating and specialized behavior out of the few simple and crude responses of the infant. Second is the American ideal of equal opportunity. If art experience enables any human being to develop to his full stature, it cannot be rightfully denied to any American child. Third is the socializing effect of the arts. If the success of democracy depends, as we believe, upon the informed and creative participation of all, we cannot afford to leave out of the education of any child any experience which helps him towards full participation in social living. This kind of experience is important, therefore, to all people and as important at one level of growth as at another.

The best evidences of a trend of this kind are the growing number of art teachers who accept it without question and the unanimity with which speakers, discussion leaders and participants at recent meetings of art teachers state it or imply it as an assumption. Ten years ago, either a widespread belief in the principle or the courage to state it and hold it firmly was lacking. One who demanded continuous art experience for all children was greeted as a radical, with heated argument or with a tolerant lifting of the eyebrows.

Dr. Lester Dix  
Asst. Professor of Education  
Brooklyn College, New York

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Related Arts Bulletin, October, 1947  
Related Arts Service, 511 5th Avenue, New York



# STRING

## DRAWS THEM OUT

"I didn't think I could do a thing in art but I guess anyone could make a picture by painting with string, couldn't they?"

This was the remark made by a seventh grade student who throughout his school years had been working with emall crayons on 9 x 12 Manila paper.

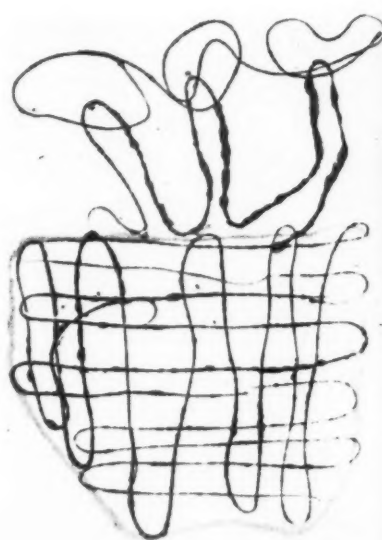
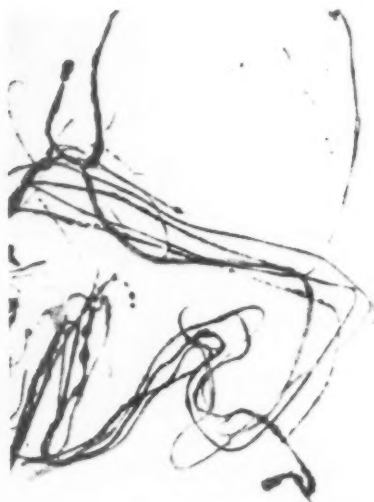
It is impossible for everyone to be creative with the same media. As a result of the traditional concept that art means only "drawing with crayons" many children have the false notion that they can't do a thing in art. By using a variety of materials and experimenting freely they will discover that they, too, can feel the satisfaction and sense of accomplishment that results from creative activities.

All of the accompanying illustrations were created by students who previously had a very negative attitude toward "drawing" as they had known it in the elementary school. String and several jars of paint were provided and the class was encouraged to experiment with the creation of new "design ideas." The string

was dipped into a jar of paint, arranged on a paper and then blotted with another sheet.

The process, however, is really of very little importance and the illustrations on these pages are not significant except as they contributed to the development of the pupils. The students felt that they had discovered string painting. They had created a picture without copying. It was their very own. They had become aware of the necessity to design the whole page. They had developed some sensitivity to the beauty of a line. They realized that art did not have to be realistic. They wanted to create pictures with other kinds of materials also, which led to potato and stick printing. Most important of all, they had faith restored in their own ability to accomplish something they would like and which others could appreciate.

This talent is inherent in all children. It is the duty of parents and teachers to provide the materials and atmosphere in which *all* children may exercise one of man's most precious endowments — the ability to be creative. •





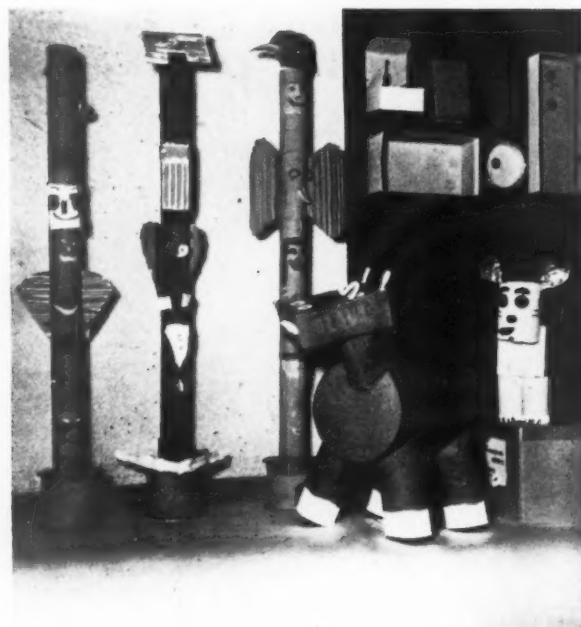
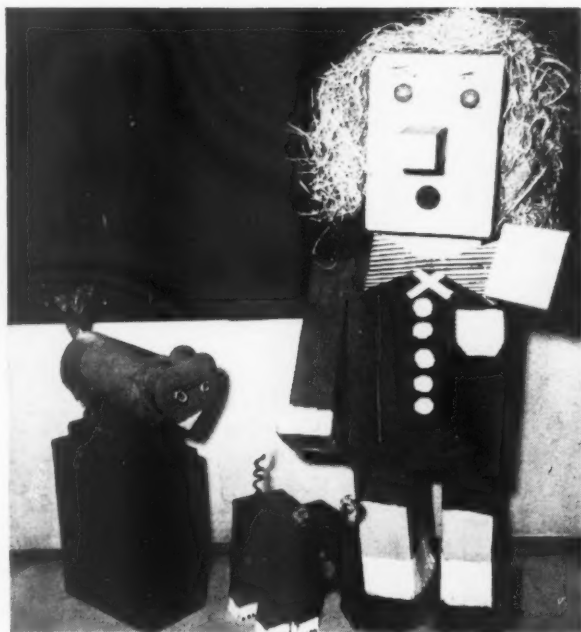
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(1) Placing the point-laden string on one side of the page and blotting it with the other half makes interesting designs. (2) Rhythmic pattern represents flowers in a vase. (3) Most string paintings were completely non-objective but (4) some students needed designs derived from reality to make them feel they could do something in art after all.



# 3-D: BOXY BEINGS



By JESSIE KOHL BROWN

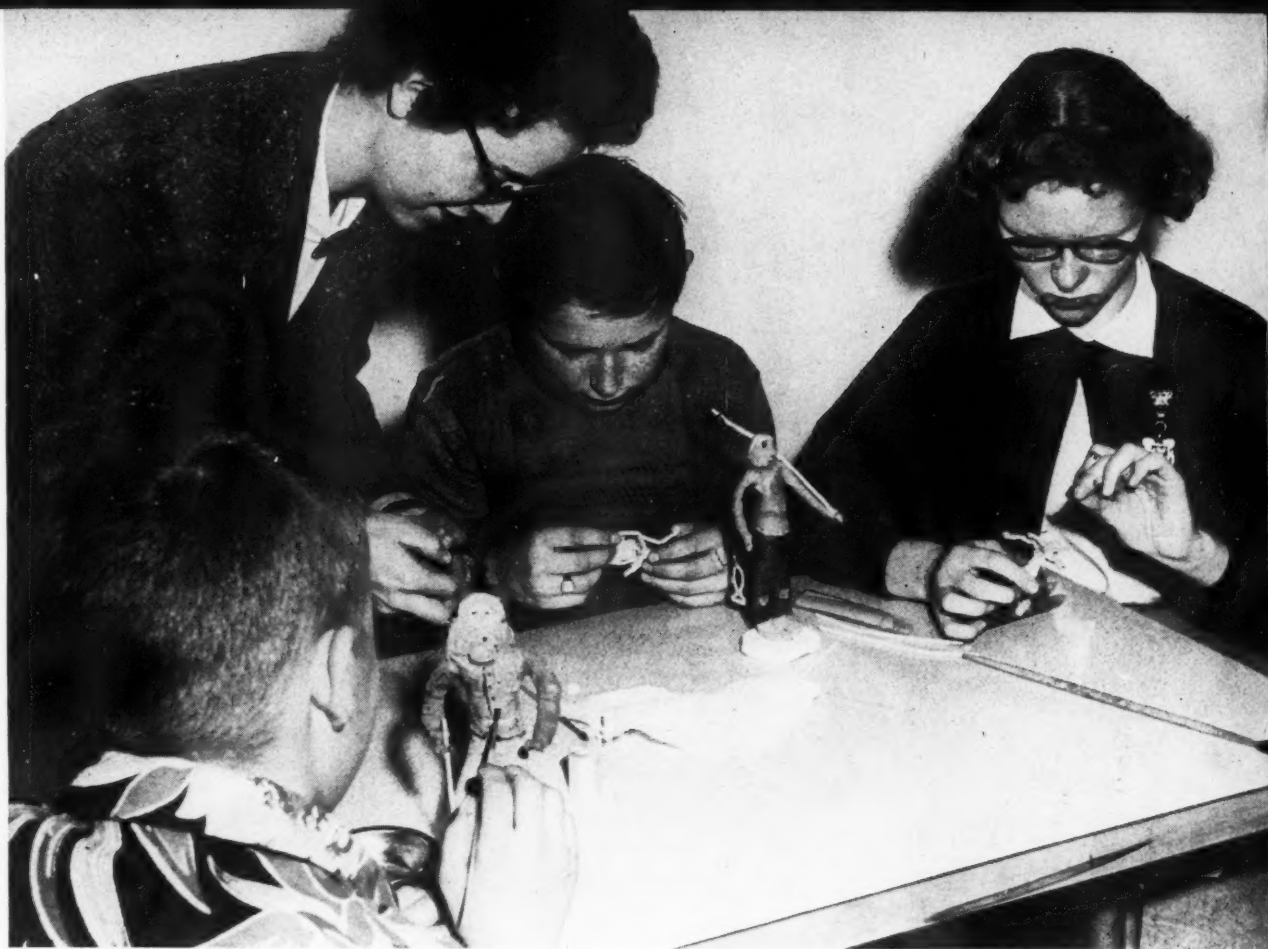
Lots of boxes — round ones, flat ones, square ones, fat ones — the fifth grade collected until we had to say "Stop!" We had enough boxes to build a menagerie of birds, bugs, dogs, horses, and men to look after them!

We cut ends at angles so legs would fit onto the body. Necks were made of round boxes growing out of holes in the body boxes. We fastened boxes shut and joined them together with lots of brown tape.

We kept balance always in mind. Some figures were miniature, others so large they wouldn't go through the door. They had to be firmly built to withstand the handling during decorating and painting.

For sparkling accents we used wire and aluminum foil for ears and wings. Pipe cleaners curled into eyebrows, tails and whiskers. Buttons were perfect for eyes and excelsior hair finished off the heads. With the final coats of poster paint we created a world of new beings. •





Patricia Denker, student teacher, helps with the figures; Rip van Winkle in foreground is getting black buttons and trim, while at right Kathryn is just starting to put the paper body on her skier.

3-D:

## FIGURES FROM FICTION

By **GRETCHEN GRIMM**

Chairman, Art Department  
State Teachers College  
Eau Claire, Wis.

A creative approach and a fine correlation between art class and literature lies in the making of characters from stories. Such personalities as Rip Van Winkle, Robin Hood, Paul Bunyan, Babe the Blue Ox, Snow White, Cinderella, John Silver and Daniel Boone are fascinating characters to the children in stories and equally exciting to create in three-dimensional form. This project is suitable for seventh and eighth grades as well as high school classes.

At the Campus School of the Wisconsin State College at Eau Claire, the seventh grade literature class under the direction of Miss Ruth Hoard, supervisor, and Roger DeRusha and



Mona Kramschuster, student teachers, found a very effective way of creating these story book characters.

The little figures were designed so that an average man was about six inches tall. Other figures were worked out on that general scale. It seemed best to start with the feet and to plant them on a firm base. The feet and bases of our figures were made of clay. While the clay was still wet, we stuck in two long, strong pipe cleaners. We found that for the average figure, a 12-inch pipe cleaner proved very satisfactory. The two pipe cleaners were joined at the hip line and wound together to form a strong backbone. At the shoulder line they were again divided into arms. This pipe cleaner skeleton was then wrapped with Kleenex, tied up with cord or thread and fastened securely with glue or paste.

Be sure to wind the cord tightly and fasten firmly with glue to give the frame more strength. Extra padding may be added for muscular development such as legs, chest and shoulders. When this much has been accomplished the character may be clothed with any

type of scrap materials available. The children in our class found it best to work from the feet up and to cover the shoulders and arms last.

When the figures were ready to have heads attached, numerous suggestions were made including the use of small sized flash bulbs. Also a substance made of torn Kleenex and water formed a good modeling material. But if this is used remember to make the head large because as the substance dries it shrinks. Our little figures were now ready to be finished with paint, hair and clothes.

In putting the characteristic features onto the three-dimensional form, we chose only those which were most outstanding and unique because each figure was in a sense a caricature. The more outstanding and exaggerated his characteristics, the more successful the end result.

Constructing these characters impressed the story on the minds of the children as well as stimulating their creative activities in art. It brought our story book friends to life. •



Main characteristics of figures are stressed in finishing touches. Note skeleton of skier against paint jar in foreground.

Completed figures are John Silver, Rip Van Winkle, Fisherman, Robin Hood and The Blue Ox.



Students get realism by such ingenious touches as angel hair for Rip's beard, meat skewer for cane.



1

## 3-D: BULLETIN BOARDS

**Principal views three-dimensional bulletin boards as new teaching technique — valuable to pupil, teacher and parent.**

**By ROLLAH E. ASTON**

Principal, Brenham School  
Tucson, Ariz.

As principal of a 22-room elementary school I have observed the development of three-dimensional bulletin boards with a great deal of interest. As our faculty appraises the values of this new technique of teaching we are convinced that it offers increased opportunities for the educational progress of the child.

**1. More attractive classrooms.**

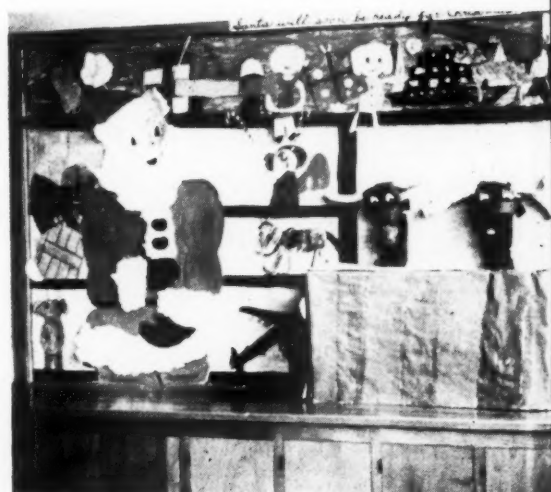
An attractive room sets the tone for a learning situation which is often brought into focus by the use of the 3-dimensional bulletin board.

**2. Center of interest for pupil stimuli.**

The child is stimulated by many forces—auditory, visual, motor and kinesthetic. The 3-dimensional bulletin board makes use of all of these factors.

**3. Increased pupil participation.**

This device provides an avenue through which maximum pupil participation may be realized, with



2



each child making a contribution according to his talents and assets. It gives greater opportunity for the pupil who may have concrete manipulative ability and at the same time provides for the one who thinks in abstractions. A project of this kind requires both ideas and skills for its completion.

**4. Realism of the learning situation.**

The more concrete a learning situation the greater the ease with which the pupil comprehends.

**5. Inter-class enthusiasm.**

Teachers and pupils alike learn from one another.

Ideas are enriched and expanded by other ideas.

**6. Promotion of good pupil-teacher relationships.**

The bond between teacher and pupil becomes stronger as they share experiences in the organization and planning of the intricate details of the bulletin board. The sense of satisfactory achievement in the finished product invokes a feeling of kinship on the part of all.

**7. Correlation with other activities.**

This technique can be used to advantage in a correlated program of science, social studies and language arts.



3

These three-dimensional bulletin boards were arranged under the guidance of Philip Bramley, Mary Shellhorn, Gloria Purlia and Barbara Beck Howard. The photographs were taken by a public school parent, F. J. Perillo. The Brenman Elementary School is fortunate in its parent interest and strong PTA. The PTA has been responsible for the purchase of a collection of reproductions of great works of art. These are handsomely framed and are circulated from room to room in order that the children may have the opportunity of living with them from day to day.

(1) "Santa's Toy Shop" features neatly-kept shelves of toys ranging from basketballs to automobiles. (2) "Santa Will Soon Be Ready for Christmas" is title above 3-D bulletin board showing life-size Santa and eager blue-eyed reindeer of paper mache. (3) Each child volunteered some contribution to scene of three cheerful snow men waving greeting cards at passersby.

**8. Encouragement of research.**

Pupils are interested in finding the cause and effect of ideas when projected in a realistic manner. Certain facts must be obtained in order to carry out costumes, designs, and patterns of construction.

**9. Parent interest.**

The new and unique method of pupil-teacher made materials arouses favorable comment from parents and laymen who visit the school. Parents eagerly contribute materials and suggestions as pupils discuss their activities and plans for these projects.

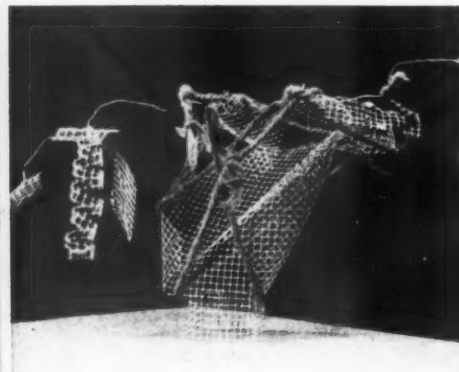
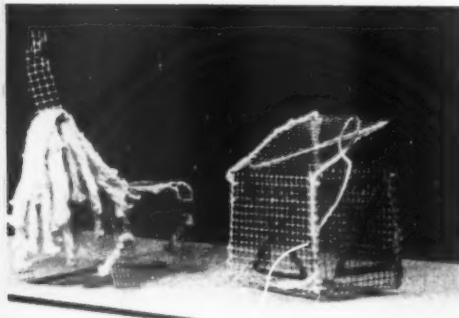
The true worth of the three-dimensional bulletin board will emerge as you experiment with it in your school. Try it and see for yourself. •



# CHILDREN USE SCREEN WIRE...

By **WILLIAM BEALMER**

Director of Art Education  
State of Illinois



Screen wire may be bent, twisted and combined with other materials to form animals, boxes, masks, mats and abstract constructions.

First step is to visualize the shape or object to be made.

The introduction of a material like screen wire to a class is like opening a door to a strange room. It makes explorers of children. Their first reactions give the teacher invaluable clues to their individuality, their inventiveness, their ability to think and act. She should be alert to these indications during the preliminary discussion of the new material.

How does screen wire feel? Is it sharp? Smooth? Rough? Fine? Can its texture be defined in words?

What is its use in the community? Are its uses wide? Limited? Protective? Artistic?

Is screen wire pliable? Can it be bent? Cut? Twisted? Folded? Curled?

Bronze or galvanized screening, hexagonal netting (chicken wire), Du Pont Celoglass, Vi-O-Phane, hardware cloth — children will readily see the possibilities of using them singly or in combination. Will screen wire combine with other materials? The only limit is the student's imagination. Cloth, wire, raffia, string, metal, yarn — any or all may be used.

An observant teacher will see her students' ideas crystallizing. Let them go to work as they begin to *want* to express in action the feel, look, workability of screen wire. •



# TEACHERS USE SCREEN WIRE...

Should all craft items be functional? If you as a teacher think so, screen wire may not be your material. But the enjoyment and satisfaction a child gets out of exploring a new material is an essential of education. And handling materials which require inventiveness is a learning process in itself.

You can learn much about a child's ability to tackle a problem by providing a material which allows for many variations in handling. Screen wire is such a material. It helps children see that everything around

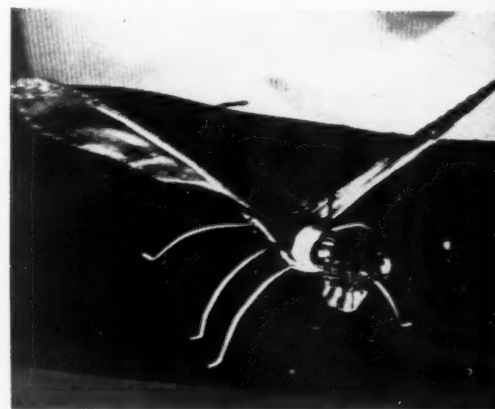
them is an art material needing only their creative manipulation.

A word of caution: screen wire may be sharp-edged. Folded paper stapled around the edges won't interfere with the work and it will help to avoid accidents.

It saves time and spoilage to devise a paper pattern in the planning stages to use in cutting the screening. In some types of construction staples make good fasteners but large needles are usually best for attaching other materials to the screen wire. For that matter the screening itself may be seamed with needle and yarn.

Experimentation will uncover the effectiveness of decorating screen wire constructions with scraps of yarn, string, cloth and numberless other materials. Particularly effective are edgings of cloth or felt.

It goes without saying that a teacher's accomplishments or approach to experimenting with screen wire should not be compared with those of her students. Her own experimentation with the new material is an essential for adequate supervision of the activity, but she must guard against sharing with the children ideas and patterns she has derived from adult experimentation. •



Adults' manual dexterity shows up in more complex objects like birds, bugs, the animal cage and imaginary man.



I did not intend to paint my portrait to look exactly like me but I did aim for it to show something of my personality. I have learned you do not have to use realistic colors to get the effect you wish. For example, Van Gogh often painted facial features in the colors he thought best indicated the personality of the model. Painting my portrait was a good experience for me because I have gained confidence in my ability.—Raymond Reed, age 14, Grade 9.



Can you guess the type of person I am by looking at my self-portrait? I looked in a mirror to make my sketch then used my favorite colors to paint it. Because this was my own portrait, I was much interested in my work. I tried to capture a likeness of myself but I tried harder to express my personality. I helped to do this by indicating my hobbies in the background.—Joy Mayfield, age 13, Grade 9.

**By LUCILE H. JENKINS**

Art Teacher, Northeast Junior High School  
Kansas City, Missouri

## SELF PORTRAITS

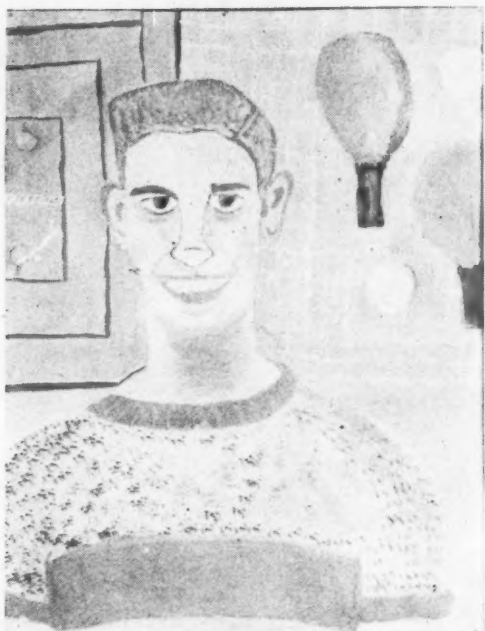
Painting self-portraits has a special appeal for people all ages — the reason being, I suppose, a never failing interest in the subject "I". Until Johnny Jones becomes an adult he is concerned only with Johnny Jones. In art classes we capitalize on this by pointing out to him that he is a person with traditions and inherited instincts that make him Johnny Jones and no one else. He is to be himself and draw in his own way, so that his drawing will be different from anyone else's, just as he himself is different.

A little child has great fun dashing off a portrait of himself. He gives little thought to proportion and physical likeness but as he grows older, his mind develops ahead of his skill and he becomes dissatisfied

with what he does. Then he asks, "How do I make it look right?"

When a child reaches junior high school level, he has reached this stage of development and it becomes necessary for the teacher to give more instruction.

Before we started our self portraits we distinguished the difference between a portrait and a photograph. We looked at prints of several portraits by well-known artists and pointed out how they portrayed the dominant characteristics of their models. We noted Van Gogh's and Matisse's use of bizarre colors; the way Cikovsky posed his model to indicate her character in his painting, "Charlotte from Virginia"; and we liked Modigliani's portrayal of (continued on page 48)



It was great fun trying to paint my own portrait. When I first started, I tried hard to get the right proportions but then I got so interested in painting all the different color values, that I forgot proportion. However, I don't think that mattered so much for when I had caught that "certain something" that is me, anyhow; and that is more important than getting a physical likeness. Although I like all sports, my favorite game is ping-pong, so I designed the background to indicate that.—Bert Caspari, age 15, Grade 9.



# WE LIKE TO LISTEN...

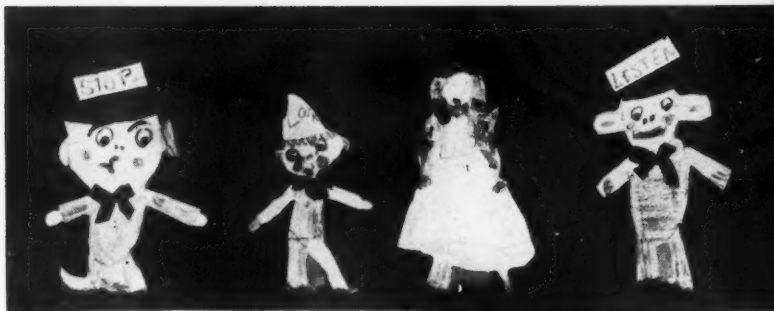
By FLORENCE GINDORFF

Kindergarten Teacher, Prescott School  
Dubuque, Iowa





(1) Puppet assembly line: while one child draws, another cuts and a third staples figure to cardboard base. (2) Children choose the records and operate machine themselves. (3) Backstage view of "White Bunny and His Magic Nose" in production and (4) "Stop, Look and Listen" on stage. Figure second from right is teacher.



4

Our kindergarten class thoroughly enjoys art, but observing their work recently I recognized they needed a new stimulus. About this time some of the children brought to school some of their phonograph records. As we played them, the boys' and girls' imaginations were aroused. The records stimulated simple dramatizations and rhythmic actions. We listened attentively then sang, danced and dramatized each one.

Spirited group discussions followed. Children described the different record personalities. They demonstrated in their original way the actions of the little characters. Before long these record personalities were our own real friends. For example, the record "Stop, Look and Listen" points up safety as it tells about three little pixies who go to school and back with us. The description of the jolly fellows as given in the recording brought forth pictures of

"Stop" with pointed feet, "Look" with popping eyes and "Listen" with big floppy ears.

What fun to cut out our characters and staple them to the ends of strips of corrugated cardboard to make puppets! Each child enjoyed his achievement in making a paper figure come to life.

We used records that gave the children a wide selection of characters. Each child worked independently. Many children made more than one puppet, while others made the same little character more than once, not being satisfied with their first efforts. They were their own critics. Sometimes during the working period someone would feel the need to hear a record played again. He would go to the machine and choose and play the record he wanted. Every child had to make decisions and exercise judgment.

We improvised a stage by laying a piece of wallboard about six inches wide between two chairs. From the wallboard was hung a cloth to hide the children kneeling behind it.

3

In order to have a good performance the child working the puppets had to give attention to the music, while the other children who were the audience developed their attention span by observing the correct coordination of puppet and music. The capable children led the way, following the music with great care. Even the shy child was more than willing to do his bit, for he could make the paper puppet do what he himself would have liked to do. There was a part for everyone according to his capabilities. The children enjoyed and appreciated each other's efforts. They found real delight in cooperating and offering constructive criticism. Friendliness was fast becoming a part of their everyday manners. This simple experience and new approach stimulated every child in the class, bringing personality growth to many and real fun to all. •



2



Spontaneity and an unrehearsed quality appear in photograph taken during Mr. Wachowiak's first "Adventures in Art" program. A well-thought-out plan is a must.

# GOING ON TELEVISION?

Everybody's doing it these days and as educational television gains momentum you may be next.

**By FRANK WACHOWIAK**

Head, Art Education  
State University of Iowa  
Iowa City, Iowa

Let me tell you about the excitement and some of the headaches of producing a weekly TV art show. Our show "Adventures in Art" was televised every Friday morning from Station WOI-TV, Ames, Iowa, as part of the *School Time* series sponsored by the Iowa State Department of Public Instruction. It was developed primarily as a service to students and teachers of the elementary grades who had little background in art techniques and processes.

The school year was divided into three series of 12 programs. Series One was devoted to three-dimensional projects for children in grades one to six: paper mache, masks, clay, paper sculpture, mobiles and scrap construction. Some projects developed into two shows.

Series Two emphasized two-dimensional projects for grades one to six with special attention to new uses for familiar materials: crayon etchings, chalk and yarn, posters, figure drawing, portraits, murals, landscapes and graphic processes.

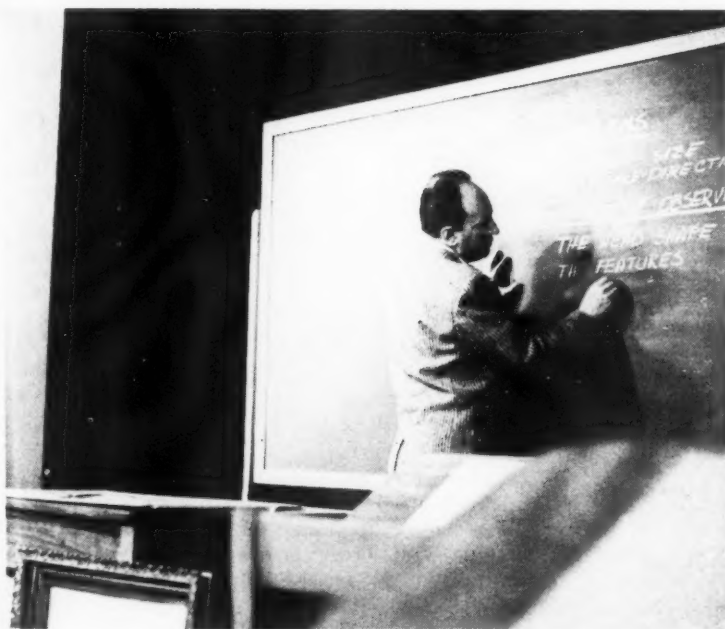
Series Three was devoted to three-dimensional projects especially suitable for grades seven and eight where there is a great need for new approaches and proper stimulation: wire and metal scrap construction, carving in insulation brick, foam glass and plaster of Paris, scrap wood construction, stables, stuffed animals and dolls and model houses.

Our shows were planned as a capsule art lesson and emphasized idea motivation, introduction to materials and tools, demonstration of process, workshop and

final evaluation. Each week a new quartet of grade school children acted as our TV art class. Schools even as far from Ames as 150 miles participated. The children arrived an hour before show time so we could have a warm-up period and a brief rehearsal of the program. Inasmuch as a half hour was too short a time to develop the majority of projects we used work in process and work completed from our own university campus school.

After a year of experimentation we have made a few discoveries which may be helpful to other teachers planning TV participation.

1. Plan your schedule of TV shows well in advance. This is especially important if more than one teacher is to monitor the show. In this way materials, reproductions and art examples can be secured and inventoried long before they are actually needed. Also advance preparation will help prevent duplication of programs. A long-range plan is a necessity for successful TV programming.
2. Make an outline of your show, indicating briefly the audio and video cues, but do not write up a long script with speeches that have to be memorized. The spontaneity and unrehearsed quality of our art show have been its best assets.
3. As in all good stage productions it is advisable to have a property list (materials, tools, reproductions, completed works, mats, frames) and when possible have a property manager who sees to it



Backgrounds should be simple and if possible functional. Flats or blackboards prepared in advance save time-wasting explanations of basic points during telecast.



A brief warm-up period before the show helps to put the children at ease. You want them to be as natural as in the classroom.

that all the properties are on hand. It is a good idea to have a floor plan of the staging area, showing desks, display stands, bulletin board, etc.

4. Know your director and explain to him what you wish to achieve. He will be your most important ally in the successful production of your program. Go over your audio-video outline with him and when necessary go into detail to make your point clear.
5. Recognize the importance of close-ups in your TV art show. Close-ups of children's hands at work, children's faces, the art work itself. Close-up of teacher's face explaining, teacher's hands demonstrating, close-ups of display material, reproductions, etc.
6. Remember to move slowly from one process to another, from one student to another, and when possible indicate your movements beforehand. Don't make the cameraman race to keep up with you.
7. Be natural — as natural as you are in your own classroom — but remember there is a classroom guest who is interested in what you and the children are doing. Don't ignore this guest. If you

face the camera that is operating, especially when you wish to make a particular point, you will establish the necessary rapport between the viewer and yourself. Stage directions apply in most cases. Don't speak with your back to the camera, or when you are looking down. When you speak to the children on the show, stand so they will not have to turn their backs to the camera. Much can be accomplished by an effective arrangement of the stage setting.

8. Until color television is an operating reality, be careful of color values. Remember that what may look good in color may not be at all effective in black and white. Contrasts must be strong.
9. Keep the backgrounds of your set simple yet well designed. If possible have a special set constructed for your show with adjustable flats and screens. Work out several designs and discuss them with the show director. He will be able to suggest how lighting and camera work can help.
10. It is a good idea to have a well-planned, even novel, beginning for your show, and a well-planned ending. TV is timed to the minute and if you allow 3 minutes or so for your wind-up, you can start it as soon as the set director gives you the time signal.
11. Don't be dismayed by accidents whether they are "happy" or not. Remember the show must go on! When someone spills paint or the water bucket spills or a picture falls off the bulletin board or a child gets tongue-tied, just take it in stride as you would in your own classroom.
12. Choose children for the show depending upon the objective of your program. Use a variety of personalities and talents. Because it is a job in itself to get new children acclimated to the TV setup, we recommend using the same group — at least for a series of shows. When the children know you and the demands of TV participation, you can devote more time to the problems of the show. Much depends on the kind of show you plan — whether for student participation, teacher training or for parent education.
13. If possible let the children do most of the talking and doing, with the teacher asking the right question at the right time. It will be your duty in most cases to begin and end the show.

In connection with our shows we sent out a teacher's guide which explained the purpose of the shows, listed materials and tools used and emphasized the points which we did not always have a chance to make on our brief show.

In a statistical survey made by station WOI-TV we learned that our art show had the biggest audience of any *School Time* program. Organizations intending to develop TV art programs can get kinescopes of the "Adventures in Art" series for study purposes by writing to WOI-TV Ames, Iowa, or to Television Lab, State University of Iowa, Iowa City, Iowa. •



# IT'S IN THE BAG!

**Sculpture in a bag — squeezing**

**clay until "it feels good" — captures hands**

**and hearts of youngsters.**

**By JOHN LASKA**

Department of Art  
University of Illinois

Children may want to "see what's happening" but they mustn't peek.

Sculpture in the bag is full of surprises for both children and teacher. It can't be surpassed as a tactile sculpture experience for young students.

The materials are simple — paper bags and clay. A paper sack ought to be large enough to permit young hands free movement and manipulation. A shopping bag is ideal but not necessary. I have found a 16-lb. paper bag satisfactory for children up to ten years old.

A ball of clay, approximately four inches in diameter, is put into the bag. The clay must be wedged so that the finished piece can be fired. The clay should be wet enough to be pliant yet not sticky. The child puts his hands into the bag and works the clay into a form that feels just right.

The student will quickly see the fun of this when it is demonstrated or explained. It's best to tell the children not to "peek" into the bag, as they will be tempted to do.

There is also a tendency to work the piece too little and to want to "see what's happening" too soon. It is not a bad idea to permit one or two such "dry runs" before getting down to serious production. When the form is just right and reaches the "it feels good now" stage, the unit is ready to make its appearance. This is the big moment!

After everyone calms down, the students scratch their initials into the clay and the pieces are put away to

be dried and readied for firing. If a piece has retained a great deal of its original mass, it may have to be hollowed slightly by digging clay from the bottom of the unit. This precaution will insure even, successful firing.

The pieces may be glazed, of course. A good glaze will help retain the "it feels good" character and this is important to a form of sculpture essentially designed to be handled. Sculpture in the bag is simple, developmental and a lot of good fun! •



Deep curves and smooth surfaces of finished pieces invite handling.



# BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

ART AND HUMAN VALUES, National Art Education Association 3rd Yearbook, 1953, National Art Education Association Publishers, State Teachers College, Kutztown, Penn., \$3.50.

The battle for the minds of men in the past decade has focused the attention of educators upon the core of the democratic concept of freedom — the values which motivate action and reflect our way of living. Within the past three years in their professional meetings, publications and research art educators have examined particularly the interrelations of human values and art education. Their examination has been rewarding. Understanding the nature of values and their relation to human behavior is of such importance it is hoped that it is not being treated as a theme in pedagogical vogue.

The National Art Education Association recognized the importance of clarifying the role of art education in projecting the values which shape our democratic society in laying plans for its 3rd Annual Yearbook. The Yearbook is a culmination of a long exchange of ideas on the subject.

*Art and Human Values*, edited by Dr. Ernest Ziegfeld, sets out to examine various aspects of the subject in order that we may become more articulate and deeply perceptive of the relation of art to society. As Dr. Ziegfeld points out, "our teaching is less effective than it might be so long as our understanding of the relation of art and life remains at an intuitive and ill-defined level." *Art and Human Values* contains some very provocative material which should stimulate thinking. Whether the reader disagrees with some of its contributors or regrets the omission of some excellent treatments of the subject in papers before professional meetings in recent years, he will find material that is fresh and creative.

Particularly stimulating are such chapters as Ernest Ziegfeld's "Human Values in a Democracy" and "Art and Creative Action in a Democratic Society"; Edmund Feldman's "Art as the Expression of Individual Values"; Ann M. Lally's "The Development of Personal Security Through Art"; and Howard Connant's "Art and the Communication of Social Values."

*Art and Human Values* is most effective when its contributors reveal new facets of human values to us. The implications of the relation of these values to art in the classroom are important to all educators — not the professional art educators alone. The 3rd Yearbook is not a statement of jus-

tification for art education. It is an identification of human values which are inextricable in creative behavior in a free society.

• • •

ART EDUCATION FOR SLOW LEARNERS by Charles and Margaret Gaitskell, Charles A. Bennett Co., Inc., \$1.75, 1953.

Charles Gaitskell, the director of Art Education in the schools of the Province of Ontario, Canada, and Margaret Gaitskell conducted a study over a three-year period in schools, hospitals and institutions to find what approach to art education is most effective for slow learners, but quite a few false assumptions about the art expression of mentally retarded children are revealed in their *Art Education for Slow Learners*.

The authors point out that while art education for the slow learner should be much the same as for the normal child, the art expression will be less imaginative and will take considerably more time and individual attention. The Gaitskells found no evidence that children of retarded mental development are generally compensated by artistic aptitude for their deficiency in intelligence. They found the character of these children's artistic output adversely affected by their mental condition. Another interesting observation to be found in *Art Education for Slow Learners* is that the most important educational gains reflected in the artistic expressions of mentally handicapped pupils will be found in the general personal development of the children themselves.

This book is the most interesting work of the Gaitskells, whose other books are widely used in art education. *Art Education for Slow Learners* contains observations and conclusions found elsewhere in a more detailed and technical form. The authors have wisely chosen to write a book which will serve a wide group of art educators, but the reader may wonder what the Gaitskells consider "artistic quality"; Goodenough and Lowenfeld have found no absolutes for such quality.

• • •

HOW TO MAKE MOBILES by John Lynch, Studio Publications, Inc., New York, New York, 1953, \$3.00.

Sooner or later one may expect a how-to-do-it book on any and all phases of art. While we have not yet had specific instructions on how to build a

Frank Lloyd Wright house or a Charles Eames chair, such books will no doubt appear. *How to Make Mobiles* is graphic in its directions on the construction of a mobile, the ingenious and beautiful art-form originated by Alexander Calder. In art classes throughout America we find exciting mobiles created by students. However, the student has usually been encouraged to create a mobile in terms of his own concepts. He is often shown or told of Calder's work but the effective art teacher does not suggest imitation of the form. *How to Make Mobiles*, as thorough as it is, lays out the pattern and structure of such types as the six piece, eleven piece and eighteen piece metal mobile. The author has included some excellent material on the history of this art form and the materials which work best in their construction. The illustrations of mobiles by Calder, Mary Callery and others are excellent. *How to Make Mobiles* is source material of value if the reader uses it creatively. The greatness of Calder's work could scarcely be imitated. Perhaps the greatest tributes to his work are the inventive and creative — though crude — mobiles of children. These mobiles are direct in their expression, frankly trying in their own way to solve a mobile problem.

• • •

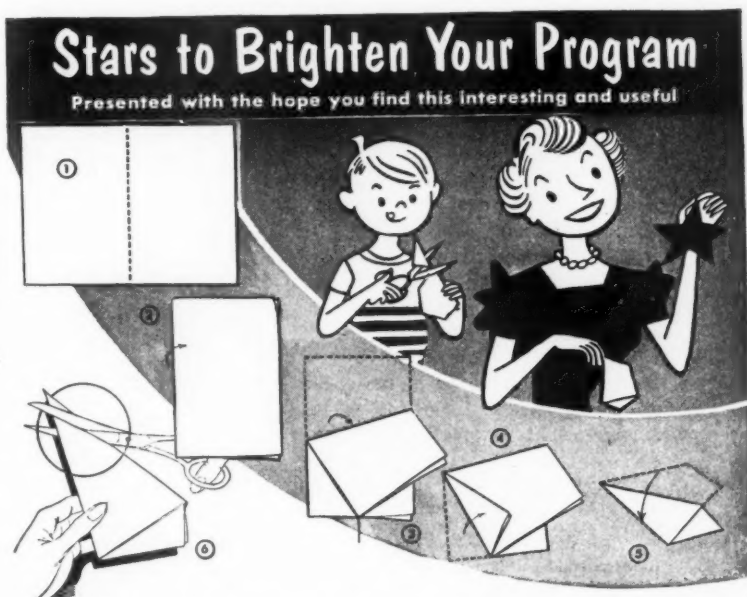
**LIFE ON THE EARTH**, Rose Wyler and Gerald Ames, Henry Schuman, Inc., Publishers, 20 E. 70th St., New York 21, New York, 1953, \$2.50.

It is as difficult to isolate science in human experience as it is to isolate art. So much richness comes from science that is life-situation related. *Life On the Earth* was not written as a study of isolated science facts but is concerned with the relation of science to all living things as the earth has developed. It will be of interest to those who teach art. A rich art program is highly dependent upon scientific information. *Life on the Earth* reveals this information in a way that makes one want to express some of its ideas in an art medium.

**THE DING DONG SCHOOL BOOK**, Dr. Frances R. Horwich and Reinwald Werrenrath, Rand McNally & Co., Box 7600, Chicago 80, Ill., 1953, \$2.00.

Children who glue themselves to a TV set to watch Miss Frances and her Ding Dong School are probably familiar with the contents of this book. It contains a wide range

of the simple activities which they follow on TV. The materials and media are designed for children 2 to 6 years of age. Most of the activities can be carried out with scraps found around the house. There are no particularly fresh ideas in the book, but the experiences it provides are far better than coloring a colorbook. •



## Five-Pointed Star with One Snip of the Scissors

### Here Are Easy Directions To Make This Five-Pointed Star

Use any paper with  $8\frac{1}{2} \times 11$ " proportions. Follow above diagrams from 1 to 5. Snip according to 6. And there's your star. ★

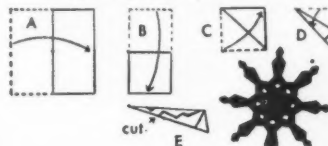


### More Creative Stars Are Also Easy to Make

Stars (snowflakes, too) not to be copied, each unique, is a satisfying project for any child. And the whole class enjoys applying the designs to windows, pupil-created greeting cards, tags for gifts and book covers.



**BASIC DIRECTIONS FOR THESE CREATIVE STARS:**—You must begin with a square (any size) of any kind of paper. Use gold, silver, white, colored. Colored cellophane designs, especially overlapped, give impressive effects.



Fold according to above diagrams A to D. Cut (see E); no two cuts alike; do not cut side edge nor across angle.

**If further interested:** Directions for "Five-Pointed Star with One Snip" is from POPULAR MECHANICS CHRISTMAS HANDBOOK of ideas, toys, gifts you can make.

**A DELICIOUS IN-BETWEEN MEAL TREAT** that really satisfies is refreshing Wrigley's Spearmint Gum. The lively flavor gives you a little lift. And the pleasant natural chewing helps keep teeth bright, breath sweet. Try it.



# SHOP TALK

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## CATALOG OF PAINTING SUPPLIES

Just received the 1954 catalog from PERMANENT PIGMENTS, INC. This new issue brings all listings and prices up to date. High school art departments will be especially interested in their complete line of paints, brushes, canvases and all the other paraphernalia for painting classes. Write for your copy today to Permanent Pigments, Dept. JA, 2700 Highland Avenue, Norwood Station, Cincinnati 12, Ohio.

## KNIVES

Whenever you need a knife, it is probable that an X-acto will do the job best. X-acto knives have become standard equipment in most school classrooms and art rooms because there is a specific, designed-for-the-job X-acto knife for most types of craft work. X-acto offers a complete line of unique tools, knives and interchangeable blades. For a new illustrated catalog, write X-acto Crescent Products Co., Dept. JA, 440 Fourth Avenue, New York 16.

## BULK PLASTIC

If you use bulk plastic in your art program (and who doesn't?) you will be interested in the wide range of all types, including scrap plastic, that

you can obtain by writing the Interstate Training Service, Dept. C49 JA, Portland 13, Oregon. Just ask for their free catalog and price list on bulk plastics.

## LANTERN SLIDES

Many art and classroom teachers are carrying on interesting classroom experiments in the making of slides. Here is a project in which all the children can participate and they get a big thrill when they see their work projected on the screen. If you are interested in knowing how you can make lantern slides in your classroom, request details from Keystone View Company, Dept. JA, Meadville, Pa.

## BRUSH CATALOG

The Delta Brush Mfg. Corporation has announced the publication of its new 28-page two-color catalog "SCHOOL APPROVED BRUSHES BY DELTA," expressly written for all school purchasing agents, art supervisors and art teachers who are directly concerned with the proper selection, use and care of school art brushes.

In the main section Delta presents in easy to read graph form complete specifications as well



as full-size illustrations on all types of school art brushes. If you're curious about the hair, ferrule, handle, diameter, length or use of a brush, it's all there. Other sections of the catalog deal with the care and use of school brushes, the origin of hairs and bristles, the types of ferrules and handles and the art of brushmaking. For your free copy write direct on your school stationery to the Delta Brush Mfg. Corp., Dept. JA, 119 Bleacher Street, New York 12, N. Y. •

# ONE-STOP SHOPPING

## Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (★) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

### AUDIO-VISUAL

Catalog. Herber E. Budek Co., Dept. JA, 55 Poplar Ave., Hackensack, N. J. Adv. on page 49. No. 319.

Complete list of Norman McLaren films. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Ill. Adv. on page 50. No. 360.

Details on how you can make lantern slides in your classroom. Keystone View Co., Dept. JA, Meadville, Pa. See Shop Talk. No. 364.

### BRUSHES

School Brush Circular. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 49. No. 325.

28-page "School Approved Brushes by Delta" catalog. Write on school stationery to Delta Brush Mfg. Corp., 119 Blecker St., New York 12, N. Y. See Shop Talk. No. 316.

### CERAMICS

Seramagloze folder and price list. Favor, Ruhl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 49. No. 344.

### CRAFT SUPPLIES

Illustrated 28-page Catalog. X-Acto Crescent Products Co., Inc., 440 Fourth Ave., New York 16, N. Y. Adv. on page 51. No. 304.

Catalogue. Western Crafts & Hobby Supply Co., 307 Harrison, Dept. O, Davenport, Iowa. Adv. on page 48. No. 359.

8-page folder on woodcarving tools. Frank Mittermeier, 3577 E. Tremont Ave., New York, N. Y. Adv. on page 48. No. 314.

Catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 48. No. 315.

Handbook of handicraft supplies. Write directly to Leisure Crafts, 528 S. Spring St., Los Angeles 13, Calif. Be sure to state name and address of your school. Adv. on page 48.

### LEATHER

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 3502, Chicago 24, Ill. Adv. on page 48. No. 307.

Supply Folder. Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 48. No. 301.

★Catalog. Send 25 cents to Osborn Bros. Supply Co., Dept. JA, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 48.

Catalog No. 9. The Longhorn Co., P. O. Box 6566, Dept. JR, Dallas 4, Texas. Adv. on page 48. No. 331.

### MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 49. No. 329.

### METALS

Booklet, "The New Way to Make Aluminum Trays and Coasters!" and price list. Metal Goods Corp., 614 Rosedale Ave., St. Louis 12, Mo. Adv. on page 51. No. 303.

"Enameling on Copper and Other Metals," book. Thomas C. Thompson Co., 1205 J Deerfield Rd., Highland Park, Ill. Adv. on page 51. No. 334.

### MUSIC

EMB Guide. Equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 51. No. 317.

### PAINTING SUPPLIES

1954 catalog. Permanent Pigments, Dept. JA, 2700 Highland Ave., Norwood Station, Cincinnati 12, Ohio. See Shop Talk. No. 362.

### PAINTS AND CRAYONS

Crayite Crayons. 8-stick package and folder, "Getting the Most Out of Crayons," Milton Bradley Co., Dept. JC-39, Springfield, Mass. Adv. on Back Cover. No. 305.

### PAPER PRODUCTS

Prices on sizes you need. Bienfang Paper Co., Dept. JA, Metuchen, N. J. See Shop Talk. No. 363.

### PLASTIC SPRAYS

Literature on its many uses. Acrolite-International, Dept. JA, 12 Hollywood Ave., Hillside, N. J. See Shop Talk. No. 361.

### PLASTICS

Catalog and Price List, Bulk Plastics. Interstate Training Service, Dept. C49 N, Portland 13, Ore. Adv. on page 49. No. 308.

Catalog and Price List, Plastic Project Kits Interstate Training Service, Dept. C49 N, Portland 13, Ore. Adv. on page 49. No. 309.

Folder, Plastics Training Course. Interstate Training Service, Dept. C49 N, Portland 13, Ore. Adv. on page 49. No. 310.

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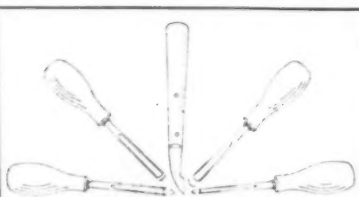
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## Portraits

(continued from page 36)

simplicity in his "Girl in Pink."

Some of the points we discussed were proportions and shape of facial features. A person's head is shaped like an egg, wider at the top than at the bottom. The place for the eyes varies with the individual, but usually they are about half-way down the egg. If they are painted without eyelids, they will look like glass marbles. We observed that the upper lid juts out and protects the eye. The eyelashes do not show except as a line of shadow or as a thicker edge to the eyelid. Eyebrows are important as they help to indicate character. The nose and mouth have to fit between the eyes and the chin line. On an average person, they will be about equally spaced. One should feel the shape of his nose and compare the length of it with the length of his ears.

The background for a portrait is important. There must be other things on the page besides just a person. A suggestion of landscape, a window, a doorway, wallpaper, or an indication of a hobby in the background will help to relate the figure to something else so that it appears to belong in the picture.

Now we know all faces contain two eyes, a nose, a mouth, and so on. Yet they are all different. That is why painting portraits fascinates accomplished artists and amateurs. \*

## Christmas Ideas

(continued from page 15)

making more interesting paper. Something personal, such as the child's name or the initials of the person to whom the gift will be sent, adds interest to the work.

Such all-over designs can be used for book covers or for the outside or fly-leaves of small booklets to be used for recipes, addresses, stamps or memorandums.

If your children have finger-painted earlier in the year the paintings may be used at Christmas time for cutout trees. Especially the green paintings — folded in

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the middle and cut to form a Christmas tree — make an effective decoration for the classroom. You will be surprised how the finger marks that crisscross the paper give the impression of streamers and other decorations on the tree.

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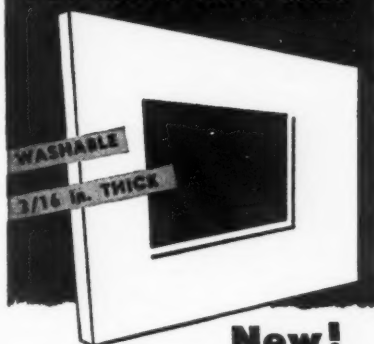
It is always nice if some regular school work can be mounted and wrapped in an attractive manner and used as a gift. A Christmas story and the illustration to go with it placed in booklet form will please almost any parent.

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A simple and unusual way to make Christmas cards is to buy correspondence cards (or cut them from stiff white paper) then decorate with Scotch tape. This can be purchased in plain bright colors and in textured surfaces. This tape is put crisscross on the cards as though wrapping a package, or one or two strips can be put near the left hand edge and others crossing these near the top. This leaves a space for a printed message or a small picture. Christmas stickers can be used in conjunction with the tape. It is a problem in arrangements which will interest the upper grade children.

The above suggestions for decorations, gifts, pictures and stories probably will suggest other possibilities to you. Don't be afraid to try them. Children appreciate new ideas and eagerly respond to your suggestions if you give them the opportunity. Good luck and Merry Christmas. •

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G. E. von Rosen  
Sworn to and subscribed before me this 22nd day of September, 1953.  
(SEAL) Betty Lou Munson  
(My commission expires March 10, 1954)

## Christmas Entrance

(continued from page 7)

which was used for stars, halos and other heavenly appurtenances. Everybody got in on the oiling after the pictures were painted. We spread out quantities of newspapers and sopped on the oil mixture with rags and let it dry. At last all the panels were finished and hung in their proper places and we went outside to inspect.

The class was disappointed. Mary and the Child were too small, Carol Ann declared ruefully. Lonnie saw that he should have made a group of little angels instead of one large one. Lidia thought her singing angels looked as if they were trying to be the whole show. The colors were lovely and techniques were not bad, but the whole thing lacked balance and emphasis lay in the wrong places. Further the light didn't show through the tempera as the youngsters had hoped and the faces looked pasty. Viewed from the inside, Mary and the angels seemed slightly pock-marked, though this wasn't noticeable from the outside.

Next time, they vowed, they would block out the complete picture in miniature. Then, sure of the proportions, they would cut it apart and enlarge each section. They would give the central figure the proper emphasis, with lesser figures sized according to their importance to the main figure. And they would use transparent water color as a medium to get a more translucent effect.

Meanwhile, to prove their point, they painted with water color another picture of the Three Wise Men approaching Bethlehem on camel back. It decorated our classroom until school closed for the holidays, then went home with me for the remainder of the Christmas season. A strong light behind it gave the passing public a clear view of the details of the picture.

From a teacher's standpoint, the project was valuable as a group activity and for the experience of handling unfamiliar media. But more important was the critical attitude they took toward their own

work. The class was surprised and gratified that no adult seemed to find much wrong with their effort. They were satisfied with a job well done and the fact of their memorable contribution to the school's observation of Christmas. •

## "Peace on Earth—"

(continued from page 16)

rounded portion and fastened at the tip with a staple. Every one of the 80 doors in the building supported a sock stuffed with a Dove of Peace. The large Santa Claus was made out of 18 x 24 red construction paper over a wooden armature. The head, arms and legs were cylinders of paper fastened with staples. The arms and legs were the traditional red, and the face and hands were orange. To simulate fur, torn white construction paper was laid around the boots, collar and cap. The beard and eyebrows were made in the same way. Santa starting the Doves of Peace across the lunchroom made the noon hour a festive time.

The three choir boys for the stage were made over high sculpturing stands. White wrapping paper was pleated around them for the white skirts. 18 x 24 - inch red-purple paper made the surplices. The white lace was made like "snow flakes," dual folding and cutting out designed patterns on the folded edge. When unfolded, the filigree was lacy and attractive as the colored spotlight played upon it. The heads were cylinders of orange paper. Hair of different shades was cut paper, slashed and curled with a pencil around the face in clever boyish "haircuts". Stuck-out ears and noses and other interesting facial features were added — even freckles on the middle choir boy's face.

"You know, I can't even poke the guy in front of me to ask him a question in Study Hall, with those angelic creatures gazing down on me," one student said.

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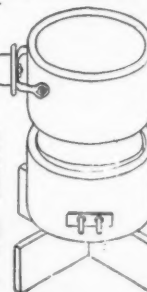
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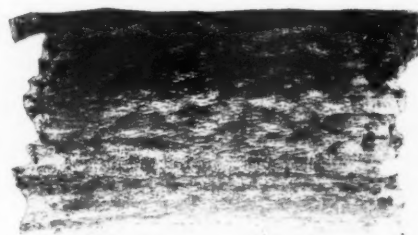
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